

ART IN AMERICA

AND ELSEWHERE

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CONTENTS

ANOTHER PICTURE OF P. LASTMAN'S . BY N. I.
ROMANOV Page 109

TWO RECENTLY DISCOVERED PORTRAITS IN OILS
BY JAMES PEALE . BY FREDERIC FAIRCHILD SHERMAN
Page 114

THE ROMANTIC CURRENT IN ITALIAN ART OF
THE SIXTEENTH CENTURY AND SOME VENETIAN
PAINTINGS IN MOSCOW AND LENINGRAD . BY
VERA SHILEYKO ANDREYEFF Page 122

THE JOHNSTONS OF BOSTON . PART TWO . BY
FREDERICK W. COBURN Page 132

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P. LASTMAN: DAVID'S RECONCILIATION WITH ABSALOM
Museum of Fine Arts, Moscow

ART IN AMERICA *AND ELSEWHERE*
AN ILLUSTRATED QUARTERLY MAGAZINE
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ANOTHER PICTURE OF P. LASTMAN'S

By N. I. ROMANOV

Moscow, U. S. S. R.

"...I read thus somewhere, that once a king his warriors did command to bring—a handful each—into a heap some earth,—and proud a hill arose; the king could from the height gaze 'round with joy upon both plain, all covered with the whitening tents, and sea, where scudded rapidly the ships."

So says the hero of A. S. PUSHKIN's play "The Covetous Knight" while comparing the gold which he has accumulated "by poor handfuls" with a hill from the height of which he could gaze at the world under his sway.

Thus also do the modern historians of art impelled by a thirst for scientific knowledge patiently and assiduously gather one work after another of the master they are studying. As a result of such a critical selection of P. Lastman's dispersed pictures and drawings we have acquired a conception of the creative work of Rembrandt's master formerly almost unknown to us in spite of the laudatory mention of him by his

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contemporaries.¹ As from the hill top we can now also clearly see the path leading into the distance from Lastman's style to Rembrandt's art.

The author of this article would like in his turn to add another small handful to the hill of accumulated materials concerning Lastman's work. Our subject here is a small picture (0,40 x 0,595 m., panel) of Lastman's in the Moscow Museum of Fine Arts, which up to now has been unknown to the scientific literature on Lastman. The picture was found in 1929 by the late professor James Schmidt (Leningrad) at the Troizko-Serghievsky Monastery, near Moscow. Two richly dressed figures are represented in the foreground of the picture (Fig. 1). The figure of the elder man is of a commanding kingly aspect. He stands with his one arm akimbo, motionless and firm like a majestic column. He has a bright golden caftan with a gagoon round the skirt. The caftan is tied about the waist with a white scarf. A rich crimson cloak with a pinkish lining hangs over his shoulder. He is shod in top-boots of yellow leather. His head is crowned with a high turban of dazzling whiteness with a ruby buckle and a high plume from the tail of a bird of Paradise with red, blue and golden plumlets glowing in it. Entreaty and submission are expressed in the face and posture of the young man who has bent his knee before the potentate. Thick brown hair, falling to his shoulders, frames the face of the young man. His garments of a fine lilac colour are tied with a light yellowish scarf and adorned at the bottom with a green border decorated with three golden stripes and pearls. A crimson-purple cloak hangs over his arm. The soles of sandals can just be seen under his bare feet. This man, beyond doubt, also occupies a high position. This is confirmed by the richness of his garments and of the light-crimson hat with the precious buckle and white ostrich feathers, which is lying on the ground beside him. One of the themes of the Bible seems to suit the posture, character and emotions pictured in both figures. It is Absalom, the son of the King, craving forgiveness of his father David, after the murder of one of David's sons, perpetrated by him in revenge for his sister.² The last words of the 14th Chapter of the second Book of Samuel (v.33 . . . "and when he had called for Absalom, he came to the King and bowed himself on his face to the ground before the King and the King kissed him".) have evidently served as a stimulus for creating the scene represented on our picture.

¹Kurt Freise: P. Lastman, sein Leben u. seine Kunst. 1911. Einleitung p. 1-3 and 226-227.

²See the drawing, seemingly a copy of a lost original of Rembrandt's reproduced under N. 169 in W. R. Valentiner's: "Rembrandt's Handzeichnungen" BI (Klass. d. Kunst). Two figures, one standing, another kneeling before the first, resembling the figures of our picture in general appearance and connexion to each other, are represented on this drawing. David's reconciliation with Absalom is supposed to be the theme of this drawing. Though Hofstede de Groot objected that this scene took place in a palace and not in the open air, as in the drawing, but there is no indication of the place in the Bible.

The gay gold, scarlet, lilac and purple of the royal garments present a somewhat sharp contrast to the dark brown spot of shade on the hill of the foreground and to the green tint of its slope on which the white dots of the grazing sheep and the tiny figures of the shepherds are hardly to be discerned. Two rows of the bluish buildings of a town (Jerusalem?) with the tower of a medieval castle are to be seen beyond the hill. The dark brown corner of the dilapidated wall of a fortress, with lianas hanging from it, is seen on the left. To the right are represented the powerful walls, pillars and arches of a ruin, rising in spiral ledges, left unfinished and overgrown with creepers. The entrances to the ruin are boarded up. (Did not the master's mind revert to the tower of Babel?). These solid masses of stone enhance the impression of distance, as do side-scenes on the stage. They also give prominence to the chief elements of the picture, i. e. to both the figures on the foreground. These at once draw the attention of the beholder. He guesses at the drama of two hearts. The stern, reserved potentate appears to look reproachfully at his son and hesitates to believe in the depth of his repentance (not without reason as we can see from the Bible story), while the self-willed, ambitious prince spoilt by common adoration³ implores to be forgiven, sincerely suffering from the prohibition to see his father's face⁴. The romantic and peaceful scenery with its slumbering ruins, its pastures and clear distant views seems to suggest the kind of ultimate issue this strained moment is to have.

Lastman's monogram and the date 1620 are in the upper left corner of the picture. But even were this precious confirmation of Lastman's authorship absent, it would still be beyond doubt. The proof lies in such characteristic signs of Lastman's work, as hanging lianas, a thistle growing by the wall of the fortress, the vegetation creeping over the soil, with leaves like those of hops and cabbages, and likewise the hideously heavy feet and hands, with lights on the ends of the nails. Absalom's figure together with his cloak and hat forms the typical triangle which in connection with David's vertical figure standing opposite shows the traces of Italian influence which are to be found in many of Lastman's compositions. David's figure and attitude recur almost without any alteration in Lastman's picture of the year 1622 where he represents Laban who has come to search the tent of Rachel.⁵ Lastly the quaint tower to the right is akin in outline and some of its details to the large cliff with its caves, doors and windows, capped with

³"But in all Israel there was none to be so much praised as Absalom for his beauty: from the sole of his foot even to the crown of his head there was no blemish in him". II Samuel, ch. 14, v. 25.

⁴"And the king said, 'Let him turn to his own house, and let him not see my face'". II Samuel, ch. 14, v. 24.

⁵K. Freise. op. cit. Fig. 23.

the ruins of the temple at Tivoli, depicted on the etching by IVAN Noordt after a work of Lastman which has not reached us.⁶

Of Lastman's works known to us only one bears the same date (1620) as our picture. This is: "The Baptism of the Treasurer by Philip" in the Old Pinakothek at Munich.⁷ 1620 was in fact the culminating point of Lastman's style which already in the second half of the twenties took on a character of routine. As though intending to express with greater distinctness the maturity of his art Lastman in the period between 1620 and 1622, instead of the confusion and multitude of figures in his previous pictures, more than once chooses subjects consisting of two or three figures, standing out clearly against the background of the picture. ("Abraham and three Angels" 1621, in the Hermitage; "Laban come to search the tent of Rachel" 1622, in the Museum of Boulogne-Sur-Mer; "The Prophet Elisha and the Sunamite," from the former collection of Zabielsky in Leningrad, also probably dating from the year 1620 or 1621.)⁸ But the typical features of Lastman's mature style are most clearly expressed by him in the figures of the Moscow picture. The only characteristic feature of the seventeenth century painting, i. e. the placing in the foreground of large figures which stand out across the low horizon in the landscape, their silhouettes in relief against the light sky,—is all that remains in Lastman's work of the mannerists' influence, previously experienced by him. But Lastman's figures have nothing in common with the capriciously-sinuuous outlines of some figures and the broken lines of their garments in his former paintings. The figures somewhat thickset, massive, statuesque are now drawn in simple, unbroken contours in our picture. The folds of their garments are also simple, almost poor in their rectilinearity. The even, continuous masses of shadow on them lend plasticity to their shapes. The play of reflexes here and there animates the calm spots of shadow. An effective spot of strong light attracts the eye to the chief figure in the picture, serving as a fine completion of the scale of chiaroscuro. Thus does the softening element of picturesqueness in style originate in the rather hard colouring of Lastman's crude tints, lending movement and life to the tints and shades and harmonizing all. Although the figures appear frozen in their postures, as those in a *tableau vivant*,⁹ and are repeated in other of Lastman's works as conventional Italian academic types, he nevertheless expresses his theme with convincing simplicity and truthful realism in the rendering of the inner sense of the picture and in the

⁶Ibid. Fig. 9.

⁷Ibid. Fig. 26.

⁸Ibid. Fig. 24, 23, 31.

⁹W. Weisbach "Rembrandt" 1926, p. 17.

graphic presentment of the somewhat plebian figures in this work of 1620. The rich dress, sumptuous turbans, plumes, feathers and gems on the galoons and clasps, all these symbols of the Orient, express the element of "history", for which, according to the conception of those times, gorgeous exotic phantasy has been substituted. This realistic and "historic" as well as expressive art of Lastman, which took the place of the conventional academic idealism of the Haarlem school, is typical in the beginning of the seventeenth century,—a period marked by the political, material and spiritual growth of Holland. The contemporaries of Lastman, all these "historiographic pictores", in the words of Huygens, work in the same style.¹⁰ But in Lastman it found its most vivid and perfect representative. Finally the sketches made by Rembrandt after Lastman's pictures bear witness to his influence on the creative work of Rembrandt, who studied under Lastman in the early twenties of the seventeenth century. This is more evident from the typical features of the Moscow picture, enumerated above.¹¹ It is they that express the real essence of the new trend in art. These images of Lastman, powerful, robust, full of character, the sincerity of their emotions, the lovely quaintness of a naive conception of history responded perfectly to his pupil's genius, wide as a plain, deep as the sea.

¹⁰Ch. Vosmaer: *Rembrandt Harmensz V. Ryn, ses precurseurs et ses années d'apprentissage*. 1863, p. 169-170. K. Freise: *op. cit.* p. 225-226.

¹¹All these features of Lastman's mature style have already been noticed partly by H. Riegel (*Beitraege zur Niederlaend Kunstgeschichte* 2v. B. 1882 p. 203-4) and especially subtly and distinctly by C. Mueller ("*Studien zu Lastman und Rembrandt*" *Jahrb. d. Preuss. Kunstsamml* B. 50. 1929 p. 45 and sq). The Moscow picture fully confirms the correctness of his observations.

TWO RECENTLY DISCOVERED PORTRAITS IN OILS

BY JAMES PEALE

BY FREDERIC FAIRCHILD SHERMAN

Westport, Conn.

I have recorded thirty-six unsigned and sixty-seven signed and dated miniatures by James Peale, practically all painted on ivory and the great majority dating from 1787 to 1800 inclusive. His reputation rests upon his work as a miniaturist, in which field few native artists excelled him. His technic is as exquisite as his coloring is varied and his likenesses have an air of actuality about them that intrigues one's interest.

As a portrait painter in oils he was not prolific and so far I have but thirty-one listed, several of which are questionable. Four of these are signed and only three dated, one of 1809, a small panel, formerly in the Frank Bulkeley Smith Collection, the Mrs. John Wallace Thompson, and the Captain Ansley which I am now publishing. This work, 29 inches high by 24 inches wide, is I believe the finest of his portraits in oils. For a long period it was supposed to have been painted by a Mr. Paul, evidently a mistake incident to a mere matter of mis-pronunciation.

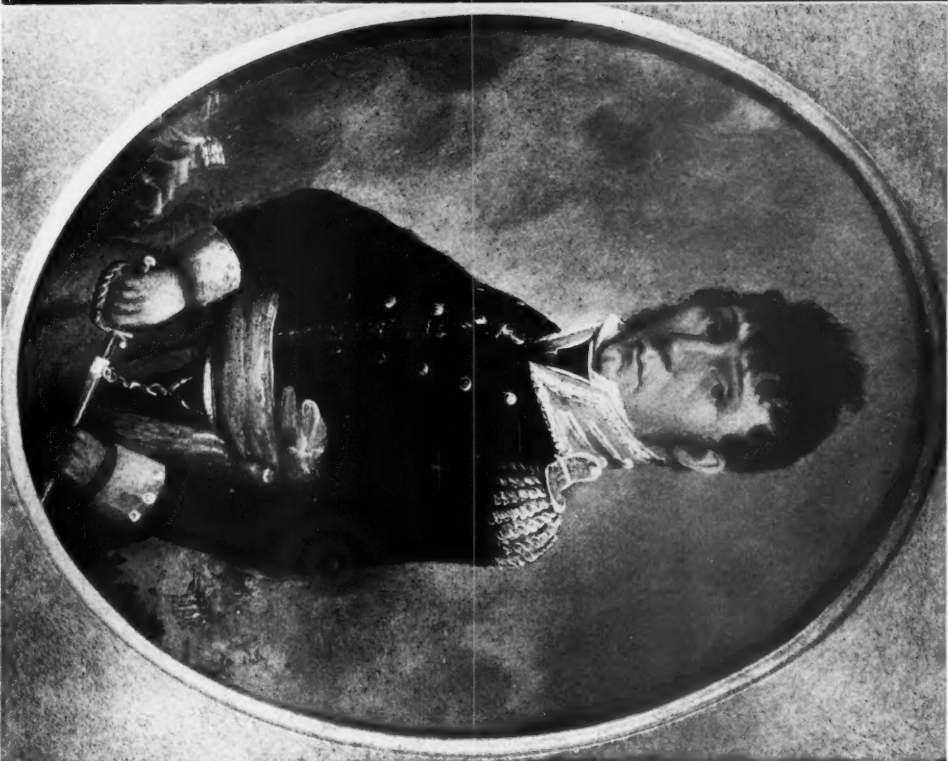
The quality of this picture ranks it with the product of the better American portrait painters of its day. The sensitive inter-relation of the colors and values and the liveliness of expression in the youthful face add to its charm as a human document of rare interest. Captain John Ansley (1769-1822), son of Ozias and Charity Ansley of New Jersey, became a sailor and eventually commanded his own ship, trading between China, the East Indies and the port of Philadelphia, where he resided when at home. He lost a ship during the Napoleonic period, for which he entered a claim against the United States Government, which however was never granted. In the year this likeness was painted he married in Philadelphia, Christiana Smith, of that city, who died in 1818. He died at sea in 1822 while on his return from a voyage to Barcelona.

In this portrait the youthful figure of the sitter, head and shoulders to the left, eyes to the spectator, seated in a black chair decorated in gilt, is shown against a soft red velvet curtain draped to the left. At the right through an open window is a glimpse of blue-gray-green landscape. The eyes are brown; the hair light brown, powdered, and the complexion fair. The expression verges upon a smile, a deep dimple showing in the chin and the beginnings of laughter seemingly lurking about the mouth.



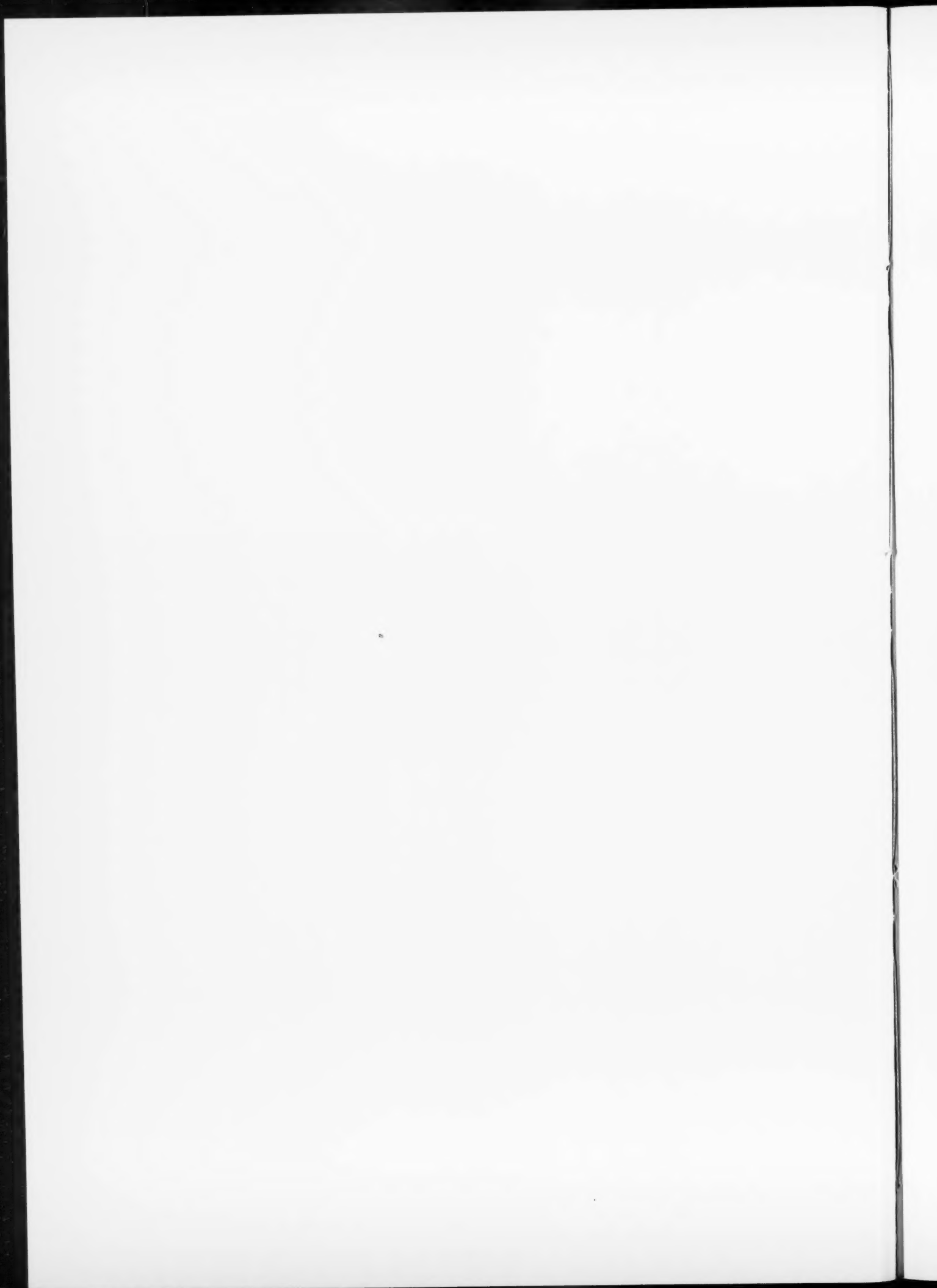
CAPT. JOHN ANSLEY, 1769-1822
By JAMES PEALE

The Ehrlich Galleries, New York



LIEUT. JACOB JONES, 1768-1850
By JAMES PEALE





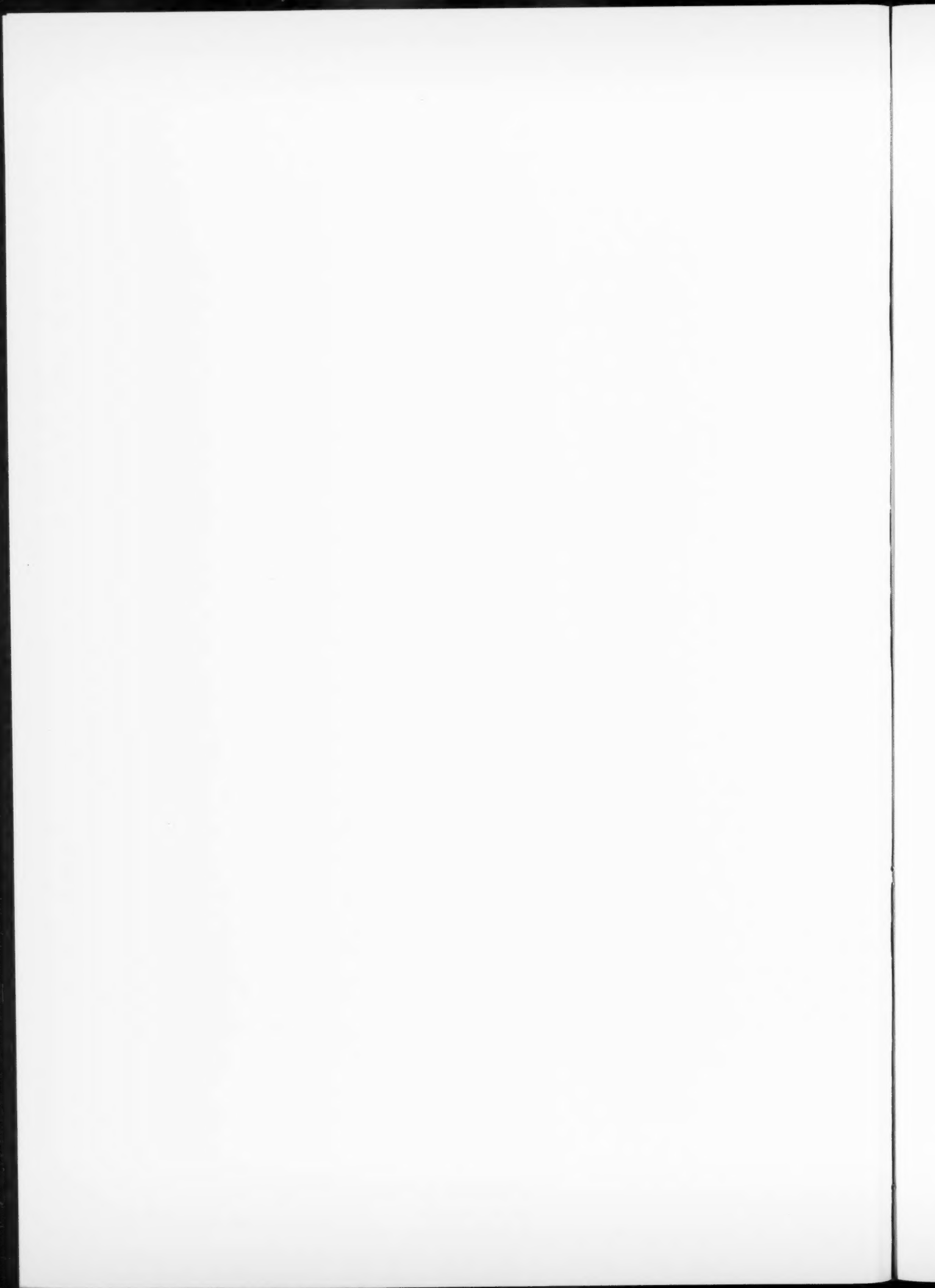


MRS. ABRAHAM KINTZING
By JAMES PEALE

The Pennsylvania Academy of Fine Arts



ABRAHAM KINTZING
By JAMES PEALE



Though this likeness hung for many years in Independence Hall in Philadelphia it had been long forgotten until recently located again in the possession of descendants by the compiler of the Ansley history, Mr. J. A. Davidson, of Johnstown, Pennsylvania, through whose efforts it was placed in competent hands and admirably cleaned, the process revealing the painter's signature and date, "J P 1801".

The second newly discovered portrait by Peale, the small panel representing Lieutenant Jacob Jones, 1768-1850, in uniform, conforms generally to the characteristics of his smaller works, one of the chief of which is his tendency to narrow the shoulders of his sitters, a fault quite as evident in the little signed and dated, James Chambers, formerly in the Frank Bulkeley Smith collection. Lieutenant Jones is here pictured three-quarter length, facing left, eyes to the spectator, one hand resting upon the hilt of the sword hanging at his waist. His uniform is of a very dark blue or black, with red binding, trim and a red sash. He has brown hair, blue eyes and ruddy complexion and appears to be about forty, which would date the panel as of 1808.

The small Mordecai Gist canvas in the Thomas B. Clarke collection is in my opinion mistakenly attributed to the artist. While it is characterized by some of his most obvious faults, such as the contracted bust and sloping shoulders, I have yet to find a head so poorly drawn and painted from his hand. The face is almost devoid of modelling, the eyes hard and staring. The mouth is in something like his manner, but not done with anything like his skill. The picture seems to me more probably the work of some ambitious sign-painter who was familiar with the artist's style.

For information regarding several of the artist's hitherto unrecorded oil portraits I am indebted to Mr. William Sawitzky, whose numerous discoveries in the field of American portraiture have added materially to our appreciation of the eighteenth and early nineteenth century school. I can not always endorse his attributions but that need not imply that I do not have a high regard for his opinion. In the case of James Peale his contention that the small signed and dated portrait of 1809, representing Capt.(?) James Chambers, is the work of John Paradise, seems to me singularly lacking in substantiation. The portrait is characterized by certain faults that are constantly encountered in Peale's smaller works, particularly the miniatures, such as the contracted chest and sloping shoulders, which are peculiar to Peale and quite foreign to the portraiture of John Paradise—nor is the technic of the painting that of the latter artist. It is true that Peale's pictures, and especially the larger portraits, are more carefully finished and almost entirely free of the faulty drawing of these small works, but allowance must be made

for the possibility, if not the probability, that he produced portraits in a smaller size, not so finished in detail nor so carefully drawn as his more ambitious works. This portrait and the Lieut. Jacob Jones I take to be two of his productions of this sort.

LIST OF JAMES PEALE PORTRAITS IN OILS

- 1 Mordecai Gist, 1743-1792. (Attribution questioned)—Oval canvas. 11 $\frac{3}{4}$ " high. 9 $\frac{3}{4}$ " wide. *Thomas B. Clarke Collection.*
- 2 George Washington, 1732-1799. Painted 1778.—Canvas. 36" high. 27" wide. *The New York Public Library.*
- 3 Miss Maynard. (Mrs. William Denny)—Canvas, 23 $\frac{1}{2}$ " high. 19 $\frac{3}{4}$ " wide. Signed, "J. Peale." *Property of Mr. John Hill Morgan.*
- 4 Capt. (?) James Chambers—Panel. 14" high. 12" wide. Signed and dated, J. P. 1809. *The Frank Bulkeley Smith Collection No. 115.*
- 5 The Ramsay-Polk Family. (Group)—Canvas. 50" high. 40" wide. *Property of Mr. Horace Wells Sellers.*
- 6 Anna C. and Margaret A. Peale. (Daughters of the artist)—Canvas. 29" high. 24" wide. *Pennsylvania Academy of Fine Arts.*
- 7 Nathaniel Waples, 1795-1852.—Canvas. 36" high. 28" wide. *Property of Mr. Charles C. Harrison.*
- 8 Sarah Ann Waples, 1816-1850, and Daughter.—Canvas. 36" high. 28" wide. *Property of Mr. Charles C. Harrison.*
- 9 Mrs. James Peale. (Wife of the artist)—Canvas. 28" high. 23 $\frac{1}{2}$ " wide. *Pennsylvania Academy of Fine Arts.*
- 10 Mrs. William Duncan, 1791-1878. (Nee Anna Claypoole Peale, daughter of the artist)—Canvas. 29" high. 24" high. *Property of Mrs. Augustin R. Peale.*
- 11 John Adams, 1735-1826.—Panel (?). 10 $\frac{3}{4}$ " high. 8 $\frac{3}{4}$ " wide. *Formerly owned by The Ehrich Galleries.*
- 12 James Peale and his Family. 1795.—Canvas. 31" high. 33" wide. *Pennsylvania Academy of Fine Arts. Gift of Mr. John Frederick Lewis.*
- 13 Davis Chambers Claypoole.—Panel (?). 11 $\frac{1}{2}$ " high. 9 $\frac{1}{4}$ " wide. *Property of Mr. Ernest Lee Parker.*
- 14 James Peale, 1749-1831. (Self Portrait)—Canvas. 23 $\frac{1}{2}$ " high. 23" wide. *Pennsylvania Academy of Fine Arts.*
- 15 George Washington, 1732-1799.—Canvas. 36 $\frac{1}{2}$ " high. 27 $\frac{1}{4}$ " wide. *Independence Hall, Philadelphia.*

- 16 John Harrison, 1773-1833.—Canvas. 27" high. 22" wide. *Property of Mr. Charles C. Harrison.*
- 17 James Peale, 1749-1831. (Self Portrait)—Canvas. 36" high. 27" wide. *Property of Mrs. Augustin R. Peale.*
- 18 The Children of Mr. & Mrs. Henry Robinson. (Group)—Canvas. 30" high. 25" wide. *Pennsylvania Academy of Fine Arts. Gift of Mr. John Frederick Lewis.*
- 19 Sarah M. Peale, 1800-1885. (Daughter of the artist)—Canvas. 27" high. 20" wide. *Property of Mrs. Augustin R. Peale.*
- 20 Maria Claypoole Peale, 1788-1866. (Daughter of the artist)—Panel (?). 17" high. 13¾" wide. *Property of Mrs. Augustin R. Peale.*
- 21 Jane and James Peale, Jr. (Children of the artist)—Canvas. 25½" high. 21" wide. *Property of Mrs. Augustin R. Peale.*
- 22 Capt. John Ansley, 1769-1822. Painted 1801. Canvas. 29" high. 24" wide. Signed and dated, "JP 1801". *Property of The Ehrich Galleries.*
- 23 Lieut. Jacob Jones, 1768-1850.—Oval panel. 9⅞" high by 7⅞" wide. *Property of the Ehrich Galleries.*
- 24 James Hamilton.—Oval panel. 30" high by 23" wide. *Thomas B. Clarke Collection, 1922.*
- 25 General Joseph Reed, 1741-1785. Canvas. 19½" high. 15¾" wide. *The Pennsylvania Historical Society, Philadelphia.*
- 26 Abraham Kintzing.—Canvas. 30" high. 25" wide. *The Pennsylvania Historical Society, Philadelphia.*
- 27 Mrs. Abraham Kintzing.—Canvas. 30" high. 25" wide. *The Pennsylvania Historical Society, Philadelphia.*
- 28 George Washington, 1732-1799.—Canvas. 36" high. 27" wide. *Property of Mr. Reuff.*
- 29 Mrs. John Wallace Thompson. (nee Margaretta Ann Ryan).—Canvas. 34¾" high. 27¾" wide. Signed and dated "Ja. Peale 1817". *Property of Dr. J. H. Mason Knox.*
- 30 Richard Harwood.—Canvas. 31½" high. 25" wide. *The Brooklyn Museum.*
- 31 Lady Strachan.—Canvas. 29⅞" high. 24¾" wide. *The Brooklyn Museum.*

Note—Numbers 11, 24, 30 and 31, I have not personally examined and list only as at present attributed to the artist.

THE ROMANTIC CURRENT IN ITALIAN ART OF THE SIXTEENTH CENTURY AND SOME VENETIAN PAINTINGS IN MOSCOW AND LENINGRAD

BY VERA SHILEYKO ANDREYEFF

Moscow, U. S. S. R.

Much attention has been paid this last decade in art-literature to the changes of style in the Italian art of the sixteenth century. The so called Italian mannerism has become a fashionable problem among art-students. Max Dvorák¹ was the first to show that the art of late Renaissance was in fact no Renaissance after all, but a tendency radically opposed to it. Other eminent art-students have brilliantly developed this point of view.² However, the absorbing interest, shown by some³ to the tracing of anti-classical and manneristic tendencies throughout all art-manifestations of that century was the cause for leaving aside the positive essence of the style that replaced the classical art of the Renaissance. It is not always easy to say that Vasari and Salviati were representatives of the same style as Tintoretto and Greco and no one, I hope, would venture to assert that Michel Angelo in the second half of his life had become a mannerist. The confusion brought about by the application of the term mannerism to all the artistic manifestations of the new spirit of the age is due to the fact that the question has been approached only from a negative point of view. The style was defined as anti-classical,⁴ born on the ground of counter-reform,⁵ its fluctuations between the assertion and negation of the classical principle and its anti-realistic tendencies were particularly put forward.

It is perfectly right that the epoch under question was thoroughly reactionary in the ideological, as well as social and political sense; yet reactionary epochs, as well as progressive ones are reflected in works of art, the understanding of which cannot be reached solely by way of negative definitions. Goethe once observed that a subjective character of perception is peculiar to a reactionary-minded age, whereas a progressive age is bent on an objective perception of the world.⁶ To this

¹M. Dvorák. Über Grece und den Manierismus. Jahrbuch f. Kunstgeschichte I 1921-22.

²Friedländer. Die Entstehung des anti-klassischen Stiles in der italienischen Malerei um 1520. Repert. f. Kunstwissenschaft 1925. Heft 2. p. 49.

³Pevsner. Die italienische Malerei vom Ende der Renaissance bis zum ausgehenden Rokoko. Handbuch f. Kunstwissenschaft. 1928.

⁴Friedländer. op. cit.

⁵Pevsner. op. cit.

⁶Eckerman. Gespräche mit Goethe in den letzten Jahren seines Lebens. 8. Auflage. Leipzig. 1909. Seite 137.

opposition of subjective and objective in the domain of human perception we have in art the corresponding antithesis of a dynamic and static form, of a romantic and classic style. The subjective character of conceptions in the epoch of Italian mannerism has been pointed out by Dvorák ("Subjective Verinnerlichung das ist der Geist des XVI Jahrhunderts").⁷ By it he has laid the foundation for a positive valuing of the prevailing style in the sixteenth century. Subjective perceptions leading to the inner refinement of personal experience and the struggle for the boundless freedom of the individual's inner world as opposed to the normative laws of our intellect and of the outer world—that's the essence of what we usually call a romantic tendency in opposition to a classical one. From this point of view it is impossible to deny that the romantic tide was the prevailing mood in the sixteenth century. In painting it found its best expression in the Venetian school about the middle of the sixteenth century; but there was hardly a region in the spiritual life of this epoch, that was not marked by a purely romantic restlessness, indefinite longing after individual freedom and infinity and concentration on personal feelings (T. Tasso's *Tancred* being its most vivid literary type.)

The Florentine School of painting had given birth to two most typical romantic figures: Pontormo and Rosso; but its traditions bent on pursuing a definite, thoroughly plastic form, were shackles to a painter, in his restless tendency to subjectively arbitrary images,⁸ and therefore this school could not give a powerful expression to the new spirit of the age. The part it played at that time was purely negative: to drive the traditions of the classic art up to nonsense, to self-denial, developing them in an entirely opposed direction. Florence, followed by Rome, brought forth an anti-classical (manneristic) style. In the North of Italy, where a freer and more pictorial manner was predominant the "Sturm and Drang" of the epoch found a brilliant expression in the picturesque romanticism of Tintoretto and his school.

It is from this point of view, that we should like to consider three unpublished Venetian paintings in the Moscow Museum of Fine Arts and in the Hermitage at Leningrad.

One of them is a landscape⁹ with the Gospel story of Christ appearing on the lake of Tyberiad (St. John 21, 4-8).

The artist's aim was evidently to render the impression of an early misty morning on a lake, with the full moon setting on the horizon and the dim outlines of the mountainous banks. The general colouring with

⁷Dvorák, op. cit.

⁸It is the reason why Pontormo and Rosso are tragic figures, as well as Michelangelo.

⁹Since 1924 in the Moscow Museum of Fine Arts. Dimensions: 46cm. x 111cm.

its dead leaf tints gives the picture a dusky appearance. But the luxury of half-tones in the nacre-coloured clouds, in the pink and yellow reflexes on the water and on St. Peter's bronze-coloured bald head, his yellow mantle, flashing like flame over the lake in combination with the pastel tints of lilac and grey in Christ's clothes—create an exquisite accord of colours and bear evidence of a first-rate colourist. We have all the grounds to attribute this lovely landscape to one of the most refined colourists of the Venetian School in the sixteenth century—to Andrea Schiavone. The nervous, sketch-like, sinuous brush work is peculiar to him, as well as his taste for the representation of the celestial body itself and not only of its light effects in a picture (So in his "Holy Family" at Vienna, in the "Supper on the Way to Emmaus" in the Berliner Schloss-museum and in one of the Cassone-panels in the Hermitage, representing "Joshua bidding the sun stand", probably by Schiavone too.) The figure of Christ is also thoroughly Schiavenesque; by its actually impossible screwed up attitude it repeats the figure of St. Paul on Schiavone's engraving "The Preaching of St. Paul"—Bartsch 22,¹⁰ and by the profile of the head it is similar to the profiles of male heads so typical of Schiavone in a great number of his pictures (St. Joseph in the "Holy Family" at Vienna, Christ in the Dresden Pietà, the old man in the "Judgment of Midas at Hampton Court", and others).

The poetry of the Gospel tale, which the artist is trying to express in our picture, is bound here to the deeply subjective experience of a soul, wrapped up in the contemplation of nature. The romanticism of the mood is obvious and at the same time this picture is perhaps the earliest example of a "paysage in time" in Italian painting. The free, cursive manner of Schiavone, in whose nervous brushwork there seems always to be something impulsively unfinished, is well adapted to the rendering of such indefinite, poetical emotions.

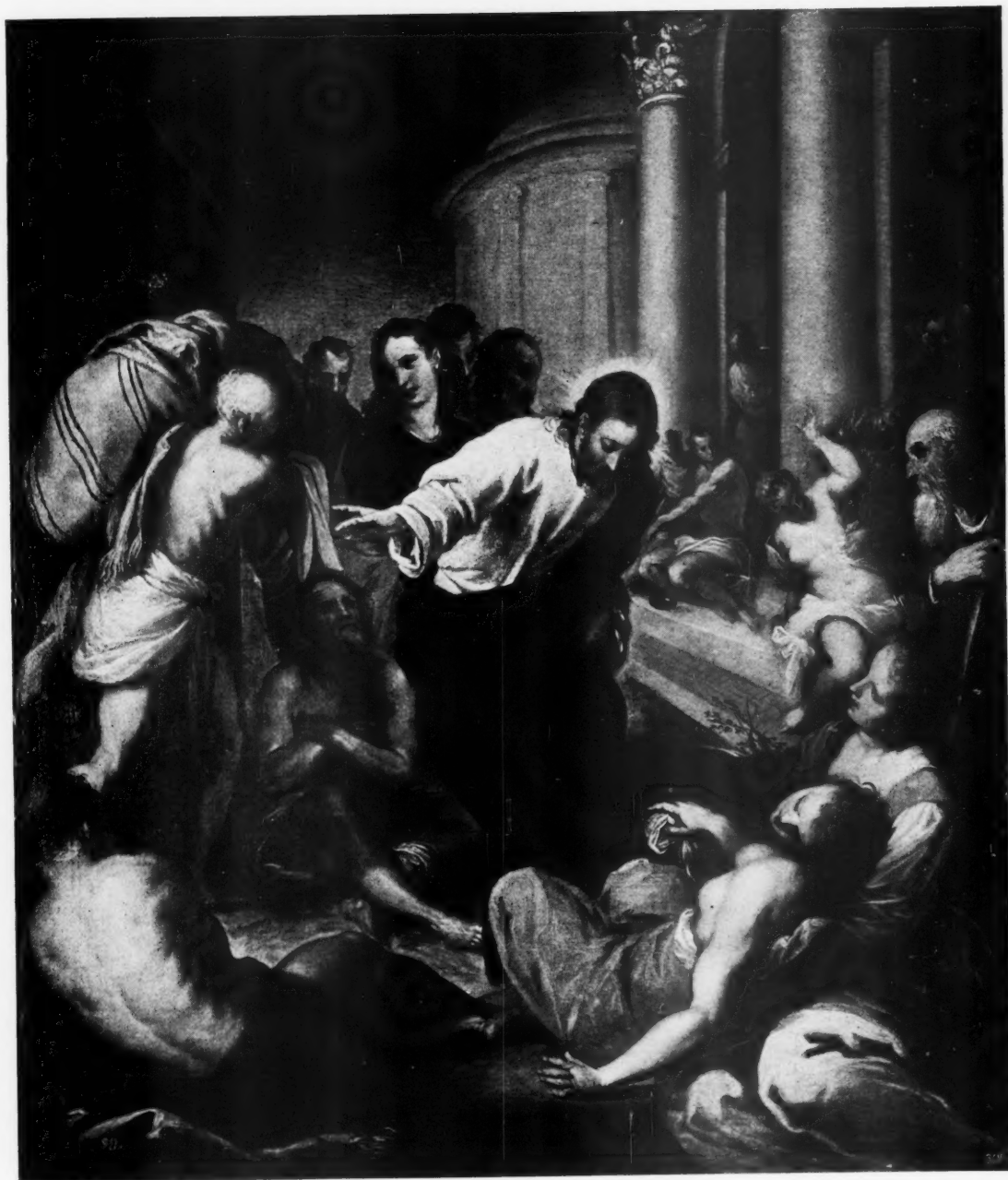
From all of Schiavone's pictures with a landscape background our picture is nearest to the landscape with "Tobias and the Angel" at the Hofmuseum, Vienna. In both, the far distance of a misty horizon is framed by the dark silhouettes of the trees in the foreground. Both belong to the best creations of the master in his mature period.¹¹

The other picture in the Moscow Museum of Fine Arts¹² representing "The healing of the sick" recalls the one just mentioned by its free cur-

¹⁰Noted in another variant as well, by L. Fisklich-Bum. Andrea Meldolla Genami Schiavone. *Jahrbuch der Kunsthist Samuel des aller höchst. Kaiserhauses*. 1913. B. XXXI Heft 3.

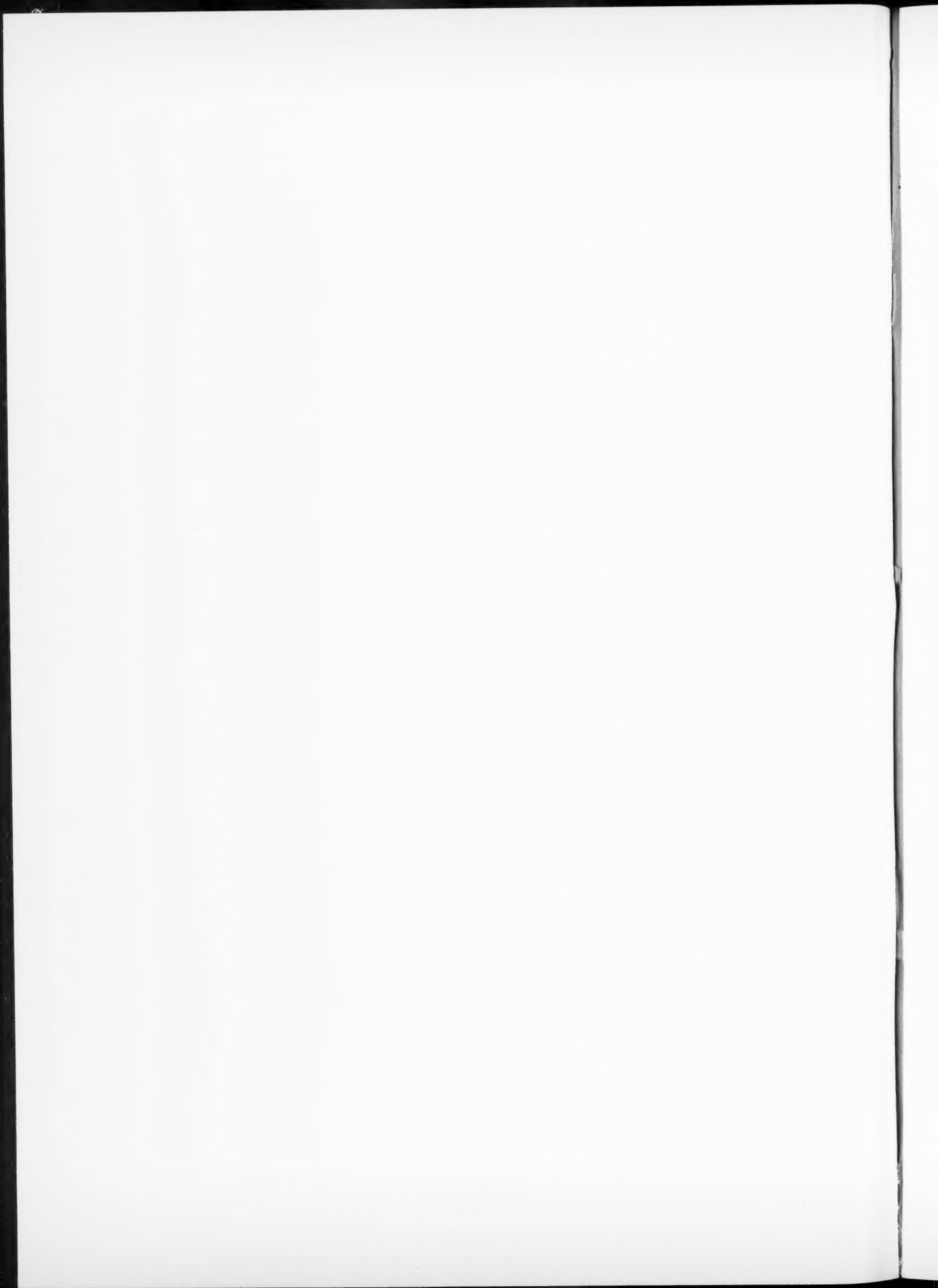
¹¹There is a painting by Lambert Sustris [attribution of Liphart formerly in the palace of Gat Shina] representing the same subject and giving the same general scheme of design, but treated in a thoroughly different manner. There is no twilight there, no misty distance, no moon, no solitary figures. The action is being developed in broad daylight and among crowds of fishermen [Starye Gody 1915 p. 15].

¹²Since 1925 in the Moscow Museum of Fine Arts. Dimensions; 114 x 98 cm.



ANDREA SCHIAVONE: THE HEALING OF THE SICK
Museum of Fine Arts, Moscow





sive manner. Some other considerations permit us to attribute it also to Schiavone. The flaming liquid colouring, giving some of the figures the appearance of melting wax statuettes—for instance, the naked women on the steps of the temple—such peculiar traits as the treatment of the hair on the shoulders of Christ by means of separate rounded brush-strokes (see the Dresden Pieta) the profile of the old man carrying his mattress, with his huge bald forehead and crooked nose¹³ are features usual in Schiavone's paintings. The figure of the young male invalid sitting on the steps of the temple with his legs drawn under him is a variant of the sick man in the engraving "Christ among the sick" (Bartsch 15).

The composition of our picture found its first expression in one of Schiavone's drawings "The preaching of St. Paul" at the Uffizzi; at least in the latter we find its two elements; the nude back of the figure lying in the foreground on one side and the rapidly foreshortened side-view of a round temple on the other. However the conception at which the artist is aiming in our picture is not yet clear to him in the Uffizzi drawing. I mean his conception of a funnel-shaped composition, rendering the excited circling movement, around the Thaumaturge, that seems to be carried away into depth in the madly-swift tempo of the abrupt foreshortening in the colonnade and the rotund. This compositional problem is kindred to some of Tintoretto's designs in such pictures as the "Carrying off of St. Mark's body" in the Venice Academy and in the Brussels Gallery. However our master comes to an independent solution of the problem, which is opposite to that of Tintoretto. The dynamic element in Tintoretto's design is founded on a centrifugal movement: a whirlwind seems to be bursting in from the background and scattering about men and objects.¹⁴ The composition of our picture is founded on a centripetal movement, that is accelerated by its spiral direction.¹⁵ The romantic value of this picture lies in its rendering of deeply agitated feeling and of an impression of violent rush into infinite depth. The similarity of some figures in our picture to those of Tintoretto in "Christ among the sick" in the church of St. Rocco (the figure of Christ) and in the "Carrying off of St. Mark's body" in the Venice Academy (the fallen youth in the left corner, similar to the epileptic woman in the Moscow picture), which are usually dated 1559-1566,— is our motive for referring our picture to the last years of Schiavone's life. The plasticity and the massiveness of the

¹³A type intensely characteristic of Schiavone (see the Shepherds in the Vienna Adoration) and borrowed from him by Jacopo Bassano (Joseph in the Borghese Adoration of the Magi.)

¹⁴See v. d. Bercken—Mayer Tintoretto 1923.

¹⁵This impression is strengthened by the unusually high point of view in the picture.

architecture, combined with the intensity of movement, are signs of the nearing baroque.

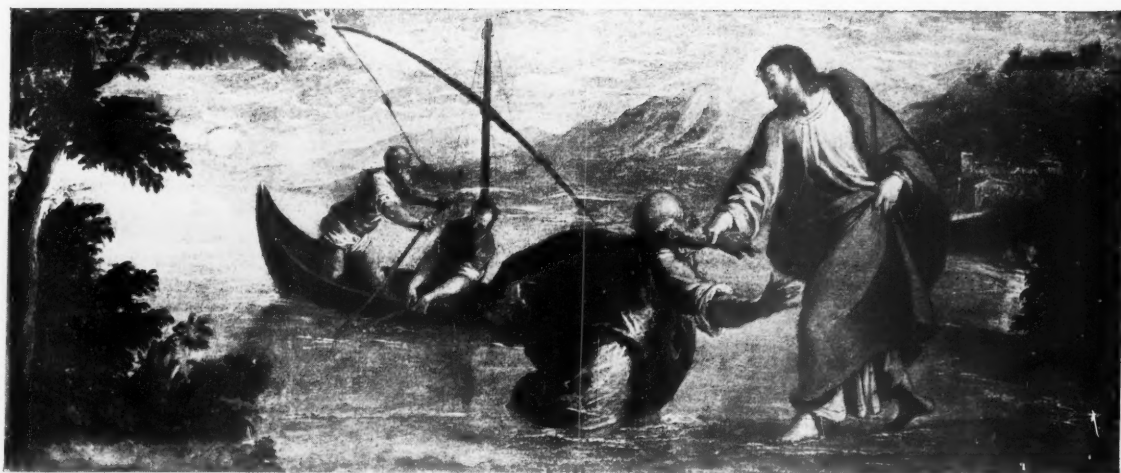
Our third picture, illustrating the romantic style of this epoch "The Adoration of the Magi" by Jacopo Bassano in the Hermitage¹⁶ is a composition well known through its version in the Vienna picture gallery and through the lately published second version in the Konig Collection at Tyningham.¹⁷ Our version is a masterpiece by the hand of Jacopo Bassano equal to the two already known. Its having not attracted wider attention up to now may be explained by the fact of its having been preserved until the revolution in the Petersburg Art Academy, which was not usually frequented by foreign art-students. Hanging now among masterpieces by Titan and his school it cannot help attracting attention by its cold brilliant colouring, giving it the appearance of a box of precious stones among folds of warmly tinted velvets and brocades. Its cold luminous colours in a still greater measure than its exquisitely sharp drawing create the impression of fantastical unreality in the scene represented. M. Wart Arslan, who has published the Adoration of the Konig Collection surmised that this painting was Bassano's primary design and the Vienna picture a later version by the hand of the master himself. The Hermitage picture is strikingly similar in all details to that of the Konig Collection. However the same reasons which made M. Arslan believe in the priority of the English version are proofs in favour of the Leningrad picture being the original of the two others.

Our painting comprises a still larger scene than that of M. Konig. Being equal to it, the upper part and on the sides, it shows a greater portion of the foreground, giving more space to the kneeling King's feet and to his golden crown.

If from the point of view of colour-technique there seems to be no difference between the two pictures (so far as I may judge by M. Arslan's description of it, having not seen the Konig picture), the design of the Hermitage painting is more subtle and refined and heightens the legendary character of the scene represented (compare the debility of the transparent little tree in the midst of the picture, the singular pale beauty of the young King's face, the more slender proportions of the little page—to the more substantial forms of the corresponding figures in the English picture). This quality of the drawing in the Leningrad picture makes it a most characteristic specimen of Bassano's second manner. We are inclined to consider the Borghese version as Bassano's

¹⁶Dimensions: 95cm. x 128cm. originally in the Collection of Count Mussin-Pushkin-Bruce; in 1836 it was bought by the Emperor Nicholas I and presented by him to the Academy of Arts. During the Revolution it was transferred to the Hermitage.

¹⁷W. Arslan. A Bassano picture and a Teniers copy, *Burl. Mag.* 1929. p. 73.

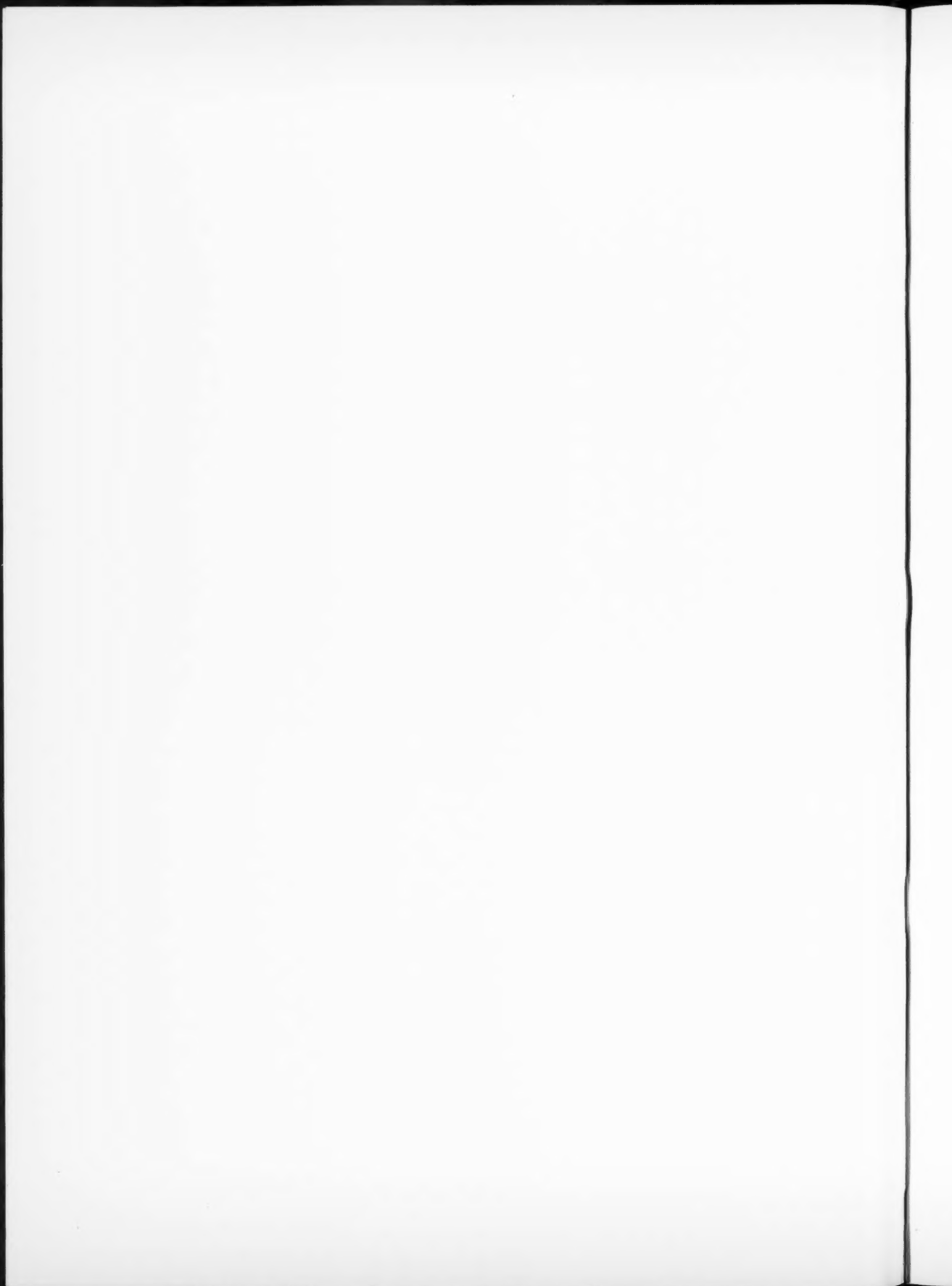


ANDREA SCHIAVONE: CHRIST APPEARING ON THE LAKE OF TYBERIAD
Museum of Fine Arts, Moscow



JACOPO BASSANO: ADORATION OF THE MAGI
Hermitage, Leningrad





first idea of the subject, the Hermitage picture as the second and definitive; the two others, as Bassano's own repetition of a composition, which he evidently had a sure ground to consider a success. The motive that brought about the changes in the Borghese original Sketch of the scene may have been the impression made upon Jacopo by the Ambrosiana Adoration of the Magi by Schiavone. The priority of Schiavone's picture is doubtless, since Jacopo's Adoration has to be dated most probably between 1562 and 1568 and Schiavone died in 1563. In spite of the diversity in the general mood and rhythm and in the outline of separate figures that distinguish one picture from the other there is a likeness between them in the general scheme of the design and in the disposition of the groups. Certain kindred details are also striking: the left hands of the kneeling kings, the twisted folds of the moorish King's mantles, the heads of the horses. Schiavone's painting in the Ambrosiana is one of the most romantic the XVI century has ever known. The stormy jubilant exaltation of its conception is rendered by purely formal means of rhythmic line and singing colour-accords; it introduced a musical element into painting.¹⁸

The more positive mind of Jacopo Bassano never lost himself in the realm of such indefinite emotions¹⁹ and never lost hold of a palpable, though exquisitely refined form. Schiavone's fantastical vision finds an echo in Bassano's version of that scene which, though rendered by less abstract means of expression, possesses its own romantic charm.

¹⁸The same has been done in poetry by Torquato Tasso.

¹⁹He came pretty near to it however in his "Way to Calvary" in the Budapest Gallery.

THE JOHNSTONS OF BOSTON

PART TWO

BY FREDERICK W. COBURN

Lowell, Mass

JOHN JOHNSTON (1753-1818) and his Brothers, Painters

Discovery of the Rea & Johnston account books, now in the Baker Library of the Harvard University School of Business Administration, has made an important addition to our knowledge of the professional activities of Daniel Rea, Jr., son-in-law of Thomas Johnston, the engraver and japanner, and of Major John Johnston. Of the several artist-artizans of this family connection John Johnston has heretofore been the most interesting to historians of the fine arts, deservedly since, as writes F. F. Sherman in *Early American Painting*, he "had a true aptitude for securing a good likeness, and in the presence of his pictures one feels the accuracy of his portraiture." The list of portraits which may be ascribed to John Johnston is now considerably lengthened. Other commissions which his decorating firm, for such it was, executed during about twenty-five years are also of record. Less can as yet be told about the other sons of Thomas Johnston who had training in their father's artistic and musical specialties, but a few data concerning them can be given as definitely established. They deserve at least to be listed in the standard art biographies.

Of Thomas Johnston, jr., born July 4, 1731, and called japanner and organist, not much has been discovered by this writer. It is natural to surmise that he had something to do with the organ manufacture in his father's shop. He was in the Canada expedition, 1759.

A naively entertaining letter to John Singleton Copley from one William Johnston, dated Barbados, May 4, 1770, is accompanied, in the *Copley-Pelham Letters*, pub. Massachusetts Historical Society, by the following editorial footnote: "Perhaps a son of Thomas Johnston, who was painter, engraver and japanner in Boston, and also a designer of heraldic work. John Greenwood, some of whose letters are in this volume, was apprenticed to him." This correspondent quite certainly was William, son of Thomas Johnston, who was born Dec. 31, 1736, and was trained in his father's shop as a painter and organist. His friendly letter to Copley concerns a lost coat-of-arms for which he disclaims responsibility. It gives his Boston contemporary a recipe for boiling oil. It orders from Copley a miniature of Mrs. Hobby, "an only sister of

mine, not intirely unknown to you." It conveys the information that "I have an Organists Birth worth L 75 Sterl'g per Ann." William Johnston is believed to have died at Bridgetown, Barbados, before October, 1772.

Without, apparently, sensing the fact that he was writing about a son of Thomas Johnston and brother of John Johnston the late F. W. Bayley in his *Life and Works of John Singleton Copley*, described a Copley portrait as follows:

"BENJAMIN JOHNSTONE". "A portrait of this gentleman, who was an early organ builder, and who married in 1770 Anne Stickney of Newburyport, is owned by Mrs. Charles S. Hanks, of Brookline."

Cornelia Bartow Williams, who is a descendant from Benjamin Johnston, has shown in her admirably documented geneological study that he was a son of Thomas Johnston, born Sept. 7, 1840; that he settled in young manhood at Newbury, where he was a painter and japanner as well as organ builder, and that he married March 7, 1770, Anne Stickney. He died at Newbury Aug. 30, 1818. Publications of the Newburyport historians give very little concerning him, but it is probable that many portraits in older houses of the lower Merrimack valley towns will be found to have been from his hand.

Another son of Thomas Johnston by his second wife was Samuel Johnston, born in 1856 and died at sea Jan. 7, 1794. While he was a master mariner by calling he presumably had had training similar to that of his brothers for, Feb. 4, 1780, he signed himself "Samuel Johnston, of Boston, painter," in a quit-claim deed to the Brattle street property formerly owned by Thomas Johnston.

Thomas Johnston's daughter Rachel, born about 1746, was married Dec. 29, 1764, to Daniel Rea, jr., painter. Thus came into the Johnston family circle a young man, born in 1743, whose abilities and tastes should have made him a congenial member. Besides being a painter by occupation Rea was an accomplished singer. The historian of the Honorable Artillery Company says: "For several years he (Rea) was a soloist at the anniversary dinners of the company, the entire company joining in the choruses. It is said that at one time by request he sang in the presence of George Washington." It was Rea who wrote the will of Thomas Johnston, japanner, mentioned in the former article of this series, *Art in America*, 21,1.

Daniel Rea's future partner was born in the Johnston household "about 1753," the precise date undiscovered. He was only a boy in his teens when his father died and his mother was remarried to Samuel Phillips Savage. His schooling must have been limited, for he was early

apprenticed to John Gore, sign and house painter, the father of Governor Christopher Gore of Massachusetts. By 1773 John Johnston had finished his apprenticeship and was ready to set up for himself. The book of the Artillery Company represents him as having married in December, 1773, Susanna Overlake, "and later, according to Drake, a Miss Spear." Here, apparently, is another of the familiar confusions of Johnstons and Johnsons, both numerous in Boston. Boyle's "Journal of Occurrences in Boston," has the following entry: "Nov. 18 (1773). Married, Mr. John Johnstone, Painter, to Miss Patty Spear, Daughter of Mr. Nathan Spear." As printer and publisher, with a large acquaintance in the town of Boston, John Boyle was likely to be well informed as to his friends' marriages. December 29, 1773, John Johnston, painter, and wife Martha deeded to Daniel Rea, jr., all their rights and titles in the estate of Thomas Johnston.

John Johnston's services in the Revolution, on the patriotic side, were active, honorable and early interrupted by an incapacitating wound. Having had previous training in Paddock's artillery company he joined in April, 1775, Richard Gridley's company as a lieutenant. He was commissioned a captain in Colonel Henry Knox's regiment, Jan. 16, 1776, and with this rank he participated in the Battle of Long Island where he was severely wounded and taken prisoner by the British. In the Pickering Papers, at the Massachusetts Historical Society, is a nearly illegible letter relating to his exchange. His wound seems to have prevented him from resuming war service, for he received his honorable discharge in October, 1777. Ten years later, in peace-time, he was elected captain of an independent artillery company, and was re-elected in 1792. In his later years John Johnston was generally known as "Major Johnston."

Source material for a better understanding of John Johnston's versatile artistry was made available a short time ago when through Charles H. Taylor, publisher of the *Boston Globe*, the Baker Library of the Harvard School of Business Administration acquired a file of the account books of Rea & Johnston, painters, these dating from 1768, or soon after Rea took over Thomas Johnston's business, down to 1803. The wealth of notations in these ledgers and cash books, all bearing on the arts and crafts of the late eighteenth century as practised in New England, is not easily exaggerated. The partners were sign painters, ship painters, interior and exterior decorators, portraitists, and so on. The records of their ledgers show that from before the Revolution until 1793 their rate for inside painting was 7d. to 10d. per square yard. They then raised it to 1 s. per yard. In 1794 the price went higher, to 1 s. 2 d., and their charge for painting Venetian blinds was raised from 10 s. to 15 s. per

pair. About 1793 American money begins to appear regularly in the accounts. Inside painting was then 20 cents a yard. The master of a school was charged \$1.25 for one day's work of one of the painters.

Between 1773 and 1789 Rea & Johnston painted signs for the following fellow tradesmen of Boston: William Caldwell, coppersmith; William Shattuck, merchant; Kettle & Leach, founders; James & Thomas Lamb, merchants; Nathaniel Ingraham, merchant; Samuel Barrett, sailmaker; William Rogers, wheelwright; Nathan Green, shoemaker; Joseph Ruggles, sailmaker; Isaac White, tallow chandler; Blodget & Co., merchants; John Fenno, merchant; Peter Dolliver, merchant; Clement Sharp, merchant; John Sealer, saddler; John Winthrop, merchant; James Yancey, auctioneer. That such signs were sometimes amusing may be conjectured from the familiar story of John Johnston's having once designed a sign bearing a picture of the Good Samaritan; it included a pharisee in whom the town's-people recognized a striking likeness of a Tory clergyman—this causing so much uproar that the artist repainted the figure.

A series of accounts with Daniel Sargent, merchant, father of the artist, Colonel Henry Sargent, begins in 1780: "June 15. To painting your Garden Fence, measuring 90 yards 9/0 /0." Dec. 10, 1781, Sargent was charged "To writing your sign board /18."

Items that concern a still more celebrated Bostonian show that Paul Revere employed the firm of Rea & Johnston, as in 1784, "July 21, To painting 2 Ovals, writing Do with Gold L/15/." In 1786, on the Revere account occurs the entry: "Aug. 23. To painting the backs of masonick chairs /6/."

A considerable group of entries shows that Rea & Johnston did much gilding of picture frames for Samuel Stratford, joiner and cabinet maker. Other items which attest the variety of the firm's work are these:

"Oct. 12 (1789). Martin Minot Dr. To painting a Curtain & springs on sides."

"May 1st (1789). John Boyl, Dr. To painting 3 large window chairs & one small chair."

"June 19 (1792). To paint a chaise Body for John Armstrong of Boston."

"Oct. 11th (1793). To do a Cradle, William Bradford of Boston, Dr."

"May 8 (1794). Thomas & George Paine, drs. To painting a sign board & writing your names European & India Goods, in Gold."

A minor entry which probably concerns an American painter of considerable distinction is this, of the Revolutionary period: "July 15,

1778. To sundries M'd Ralph Earl, 1/4." Earl's story, including the proper spelling of his name (not "Earle," as in the catalogue of the Washington bicentennial exhibition) was established many years ago, together with correction of important errors of the art books, by the late Charles Henry Hart. This notation, indicating that in 1778 Earl was in Boston, perhaps in cooperation with A. M. Doolittle, is one which Hart would surely have liked to have.

Two amusing charges of 1778 throw light on the financial situation, in mid-Revolution, of Deacon Shem Drown, tinsmith, maker of the celebrated grasshopper weather vane which still does service atop Faneuil Hall. The firm in March made a charge "To Cleaning old drowns picture, 12/00." Later, the entry occurs: "By error of Mr. Drowns picture, being never paid, 12."

While Messrs. Rea & Johnston and whatever assistants and apprentices they employed were engaged in various activities of the painting craft the junior member of the firm qualified as one of the first artists of his time. He advertised himself modestly, as thus in the *Columbian Centinel*, Jan. 17, 1795: "Miniature Painting, Is performed at the room over Major Johnston's Painting Room, Court Street, where good likenesses, neatly painted, may be had upon reasonable terms." Johnston became in reality a distinguished portraitist. Bayley in his little monograph on John Johnston did not exaggerate his excellence in saying: "The portraits painted by John Johnston, starting with his second entry into the field as an artist, show a degree of excellence greatly superior to his earlier efforts and compare favorably with those of any of his few contemporaries." He thus was a prolific producer, living between 1789 and 1796 at Water & Harvard streets; in 1800 at 59 Orange street, with a studio on Court street, and down to 1809 at this address when his name disappears from the Boston directories. He left no sons. His daughter Martha was married to Capt. Andrew Newell; his daughter Sarah, to John Soren, father of John Johnston Soren, banker, still remembered by many Bostonians. A brief obituary of John Johnston was thus printed by the *Boston Daily Advertiser*, June 29, 1818:

"DIED. Yesterday, Maj. John Johnston, a revolutionary officer, aged 66 years. Funeral from his son-in-law's house, corner Garden Court and Fleet Street, this afternoon at five o'clock. Relations and friends are requested to attend."

The following list of paintings which may be attributed to John Johnston includes a considerable number on which Mr. Bayley made notes in preparation for his monograph on Johnston, and several others which have been disclosed by entries in the Rea & Johnston

account books. Much research is still needed to establish the existence or non-existence of some of the last-named canvases.

PORTRAITS BY JOHN JOHNSTON

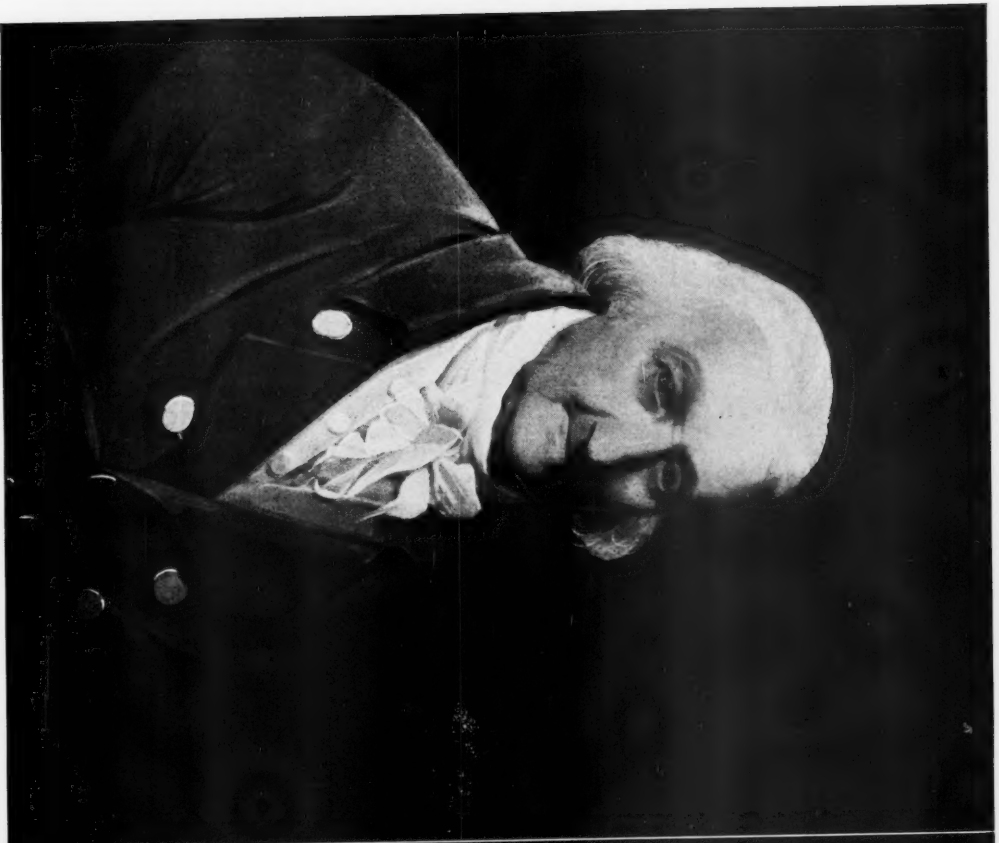
1. Adams, Samuel (destroyed by fire)
2. Adams, Mrs. Samuel "
3. Austin, Eliza Bell
4. Bell, Peter
5. Black, Rosanna
6. Blagge, Samuel (Entry, July 5, 1785: "To Paint your Portrait.")
7. Codman, John
8. Davis, Daniel
9. Dawes, Thomas
10. Dawes, Mrs. Thomas
11. Dawes, William (Owner, General Charles G. Dawes, Chicago)
12. Dexter, Samuel (Owner, Mrs. A. W. Lamson, Dedham, Mass.)
13. Dix, Mrs. Dorothea Lynde
14. Flagg, Col. Samuel
- 15-16. Foster, William, two children of (Entry, Nov. 1, 1787, under William Foster & Co: "To Painting the Portraits of two of your Children.")
17. Freeman, Capt. Constant (Long owned by Rear Admiral Charles H. Davis, Washington, D. C.)
18. Gray, William R. (Owned by the late Morris Gray, sometime president of Boston Museum of Fine Arts; identified by F. W. Bayley and Lawrence Park as a John Johnston.)
19. Hill, Samuel
20. Hill, Mrs. Samuel
21. James, Dr. Benjamin (Painted on tin in sailor's costume)
22. Johnston, John, owned by the late John Johnston Soren.
23. Johnston, Mrs John, owned by the late John Johnston Soren.
24. Lillie, Maj. John
25. Mason, Jonathan (Copy, at Massachusetts Historical Society)
26. McLean, John (In faculty room, University Hall, Harvard University)
27. Morse, Rev. Ebenezer
28. Morse, Mrs. Eliakim
29. Murray, Rev. John (Lithographed by Pendleton, 1833)
30. Parsons, Mrs. Sarah Sawyer
31. Peabody, Rev. Stephen
32. Peck, John (In T. B. Clarke, Collection; described by F. F. Sherman, in *Early American Painting*, p. 69)
33. Phillips, William

34. Pierce, Ann
- 35-36. Revere, Paul and Mrs. Revere (?) (Entry, July 21, 1784: "To painting 2 Ovals")
37. Rogers, John Gorham
38. Russell, James ("To copying a large picture the portrait of ye Mother")
39. Russell, Mrs. James
40. Sargent, Mrs. (Entry, Jan. 1, 1785: "Paul Dudley Sargent, Dr.")
41. Savage, Samuel Phillips (The artist's step father)
42. Sewall, Judge David
43. Shaw, Samuel
44. Stillman, Rev. Samuel
Spear, Mrs. David (Entry May 11, 1785: "David Spear, Dr. To painting the portrait of your wife")
45. Stowe, Rev. Richard
46. Sumner, Increase (Governor of Massachusetts; in Senate chamber)
47. Sumner, Mrs. Increase (Reproduced by J. H. Bufford, lithographer, Boston)
48. Warren, Gen. Joseph (Entry, April 15, 1781: "Joshua Davis, Dr., to painting the portrait of General Warren")
49. Waldo, Daniel
50. Waldo, Mrs. Daniel
51. Washington, George (Uncertain if it was painted. *Columbian Centinel*, Nov. 2 1789, noted that the two foremost artists "of this metropolis," Messrs. "Johnson and Gulliger", (the latter Christian Gullager), were about to paint presidential portraits.)
52. Waters, Mrs. Abigail
- 53-54. Wheelwright, Mr. and Mrs. (Entry, June 3, 1785: "To copy the Portraits of ye Father and Mother")
55. Unknown Man (In Lancaster, Mass., Library)
56. Judge Martin Kinsley.

Among pictures by John Johnston not designed to be portraits were the following:
Altar Piece in Christ Church, Boston (described by Walter K. Watkins, *Boston Soc. Pub.* III, 2nd s. p. 11)

"The Old Apple Man." (Sold in Boston, May 17, 1842)

Wooden Indian (Entry, Aug. 22, 1786: "Nathaniel & Francis Thayer, Dr. To painting a Wooden Squaw")



HON. CONSTANT FREEMAN
By JOHN JOHNSTON
Property of Rear Admiral Charles H. Davis



MRS. C. P. SMITH
By JOHN JOHNSTON
Property of Mr. Robert C. Vose

